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The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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VOLUME 10
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Letters

Late Dispatches from The Gubernatorial Front

EDITOR, FA:

In the pressure of the statewide gubernatorial race, my headquarters failed to answer *The Florida Architect* questionnaire in time for publication. Therefore, I want to take this means of answering the vital questions contained in the questionnaire.

Mechanics Lien Law: Recognizing the need for a sound Mechanics Lien Law, I would favor appointment of an interim committee with representation from all segments and the public to study and propose a workable, sound lien law. I would lend my support to enactment of this law.

Regulatory Statute for Contractors: I feel the public should be protected from incompetent, unqualified contractors and builders. Again, I would favor an interim committee to make study and recommendations to guide my actions.

State Building Code: I will appoint a uniform code committee to study and develop a uniform State Building Code. This is sorely needed for our state and I would support adoption of same.

Regional Planning Authority: There can be no question on the desirability of statewide long-range planning in all fields of public service. I favor such authority and will support enactment of enabling legislation.

Educational Building at University of Florida: I have spoken many times of the need for modernization and expansion of the University of Florida and certainly the College of Architecture and Fine Arts deserves immediate attention and will have my support.

I have a personal and working understanding of the problems of the construction industry, being a principal in a large mechanical engineering firm in Jacksonville. This is the first opportunity for a man close to the construction industry to become your governor. Your vote will be appreciated.

Sincerely yours,
Haywood Burns
Mayor, City of Jacksonville

EDITOR, FA:

First of all I want to apologize for the inadvertent oversight in failing to furnish you with an answer to the questions posed regarding the architects of Florida at an earlier date. However, due to a mix-up of sorts, the questions were previously answered by me, but never reached your hands—although a representative of your industry was to have personally delivered them to you.

Pursuant to your *Questionnaire*, I submit herewith the following answers:

One: Yes, and I shall act according to the recommendations of the committee.

Two: Yes.

Three: Yes.

Four: Yes. I would study their recommendations and act accordingly.

Five: I will support recommended appropriation for this badly needed program.

I wish to thank you for the opportunity afforded me to answer your questions at this late date.

Fred O. Dickinson, Jr.
West Palm Beach

Incident Closed...

EDITOR, FA:

I have just seen a copy of *The Florida Architect* containing the letter from your secretary. For the sake of the record, I wish to assure you that the letter to the Tallahassee Democrat which caused him so much embarrassment was written by me. I am deeply sorry that the identity of name has confused the issue and that my views have been wrongly attributed to him.


Francis R. Wallon
Florida State University

Six:

This will acknowledge with appreciation your letter identifying yourself as the author of the letter to the Tallahassee Democrat which was the subject of the editorial material contained on page 4 of *The Florida Architect* for April, 1960.

I am sure you realize the character and the tone of this material was not in any way directed at the author of this letter. And, I am sure, the Secretary of the FAA—would be the first
(Continued on Page 8)

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Letters

(Continued from Page 4)

to sustain the right of any individual to express his opinion publicly on any question. Our collective concern was with the reaction to the expression of your opinion—which, in this coincidental case, reflected upon an officer of the F.A.A. I can applaud your courage in publicizing your individual convictions over your signature. But I could never condone the anonymous employment of a reprint to bring embarrassment and a bigoted censure to a professional colleague of the same name, as was the case in this instance.
FERRIS, FA

Small House Problem . . .

EDITOR, FA

Harold Seckinger's letter, which you published under the caption "Service Opportunity" in the Febru-

ary issue (page 4), points up a problem which has never been met head-on by the profession. You remember of course, the Small Homes Service Bureau of the twenties!

As long as the profession remains aloof in tackling small house design, other groups will propagate millions of atrocities all over the country as they have been doing since I have been in this "game" of architecture (1921). I wonder what the public would think of the doctors if they refused to treat minor ailments—bruises, colds, etc.—just because that type of ailment did not offer a challenge to the doctors!

It really is about time the architects got down from their ivory towers and serve the public as they should in the field of small house design. There is no excuse for this state of affairs in our profession!

P. M. TORRACA
University of Florida

NAPC Steps Up Drive for Separate Contract System

For a number of years the National Association of Plumbing Contractors has been talking up the idea of separate contracts—not only for public, but also for private construction. Newest effort in the Association's campaign is a 20-page booklet, designed, according to its introduction, "... to furnish precise data to those seeking information about the separate mechanical contract method and how its use will benefit the owner, architect, engineer, taxpayer and other contractors." A notation on the back cover says the booklet is "Published as a service to the public by the Technical Department, NAPC."

But the booklet reads as though an extremely able P/R writer had been tapped to present the separate contract picture as pretty much of a cureall for most of building's ills. To be sure, many statements it contains would elicit agreement from architects. These refer to such things as the current deplorable "bid-shopping" practices and the self evident fact—emphasized in various ways throughout the booklet—that good work at a

fair price turns out better than poor work at a too-low price.

Cited also are figures of a number of fair-sized jobs showing purported savings on bids solicited on separate contracts over low bids on a single contract basis. And of course there are testimonials from those who have come to prefer the separate contract system.

Where the booklet fails—and it takes a rather careful, analytical reading to discover this—is in not showing the other side of the coin. Any experienced building professional will admit that under certain circumstances and with certain types of buildings the separate contract system can show advantages. But by and large the majority of professionals—and experienced building owners as well—prefer the general contract. Their quarrel with it, if any, is not with its organization. It is with bidding practices which sometimes put price before performance, thus stripping the job of any guarantee except mediocre, if not shoddy, quality.

(Continued on Page 8)

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(Continued from Page 6)

What the separate contract advocates do not, apparently, take into consideration is the necessity for coordination, both in the office and in the field. Someone has to call the signals on every job. Trades must be scheduled; schedules must be meshed. And the whole job must be serviced with heat, light, water, safety—and often security—measures. Somebody has to supply the material hoists and the personnel to run them. Someone has to check off time and material charges against partial payment certificates. And someone has to keep constantly alive to the possibility of one maverick trade running its own show in its own way with no regard for the efficient progress of the job as a whole.

Who does all these things when a job is awarded under the separate contract system? Sometimes the owner, of course. Sometimes the owner delegates this to the architect—in which case he is glad to pay for the extra administrative services involved. But mostly it is the general contractor, and the degree to which he does all these things well, smartly and economically is the measure of his ultimate business success.

Both the Institute and the F&A have carefully considered the pros and cons of separate versus single contract systems. Both bodies have overwhelmingly endorsed the latter in general preference to the former—while still recognizing the virtue of some contract division when circumstances justify. Asked to comment about the general argument set forth in the NAPC booklet, CLAYTON GARNER, AIA, Florida District AIA Director and senior member of the Ft. Lauderdale firm of GARNER, POWERS, AEM GUYRE, had this to say:

"The problem of the single contract vs. separate contracts boils down to whether a general contractor is really necessary. Since I think he is, then I can't see why any particular subcontractor should be given a separate contract. This is even more the case when we consider the mechanical contracts which require even more coordination than most other jobs.

"In Ohio, the separate contract method has become traditional mainly because the mechanical subcontractors maneuvered, through political maneuvers, to get club work to allow

separate bids and contracts.

"Since as architects we have the owner's interests paramount and since we have never seen any advantage develop for the owner in separate contracts, we have always argued against them—and successfully so to date. In only one project recently have we had separate contracts, and we spent a great deal of time listening to the general and the mechanical contractors arguing over who was supposed to do what, and who paid for it and finally who was responsible for the troubles that occurred. We were not only repairs, but discovered we had to defend ourselves as the third man in the ring.

BETTER GET READY ...

In past years legislation has been attempted to require all public projects to be constructed under the separate contract system. These attempts have been made—as in Ohio—by groups seeking a special legislative privilege. They have invariably been opposed by the F&A and the AGC in line with the traditional operating policies of these two groups. In all probability another attempt to ram through a separate contract law will be made during the 1961 session, particularly since the issuance of the NAPC booklet supporting the system.

"Finally, if the argument is valid that it saves the owner money because the general is not being paid a percentage on the mechanical subcontracts, then why use a general at all—and why not save his fee? The fee paid to a general is, for the most part, because of his efforts in coordinating the subcontractors; and he doesn't charge for coordinating separate contracts. This is absurd, of course, since the good general contractor is going to charge the actual fee, dollar-wise, on a project that he knows will pay his costs and return him a profit.

"Does this explain why we think the F&A and AIA and AGC all agree there should be only one prime contractor?"

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An Engineer Speaks

Author of this second guest editorial is a professional engineer registered in Florida and resident manager for a large consulting firm currently engaged in airport and highway activities.

By **GEORGE L. SMITH**



The prospect of preparing an article for this magazine to bring the engineers' point of view on divisions of responsibility between the engineering and architectural professions presents a most interesting challenge. The interest in the challenge is heightened by recent editorials in *The Florida Architect* written by the President of the Florida Association of Architects JOHN SEKAWA AIA, discussing some examples of architectural design by engineering firms and some of the dire consequences that may result from the continuation of this practice.

It would be easy enough to compare this piece as a rebuttal by somebody reciting cases of architectural design of typically engineering facilities. By this could only lead to a re-echoing of some point from the architectural profession, leading each on what, in my estimation, is an unprofitable line.

The problem here is deeper than a mere conflict of interest between the two very closely related professions, architecture and engineering. We should accept the fact that the professions are probably more closely related than most of us care to admit. Although many distinct lines of demarcation are evident pursuing these generally well-defined and well-separated fields of definition through to an analysis of detail will eventually reveal less clearly defined areas of responsibility.

For example a building is clearly an architectural project and a parking field is, without question, within engineering limits of responsibility. Now let us propose a parking structure. In some respects this is a building, but upon closer analysis, it resolves itself

into a large bridge. Substantial arguments can be advanced by either profession, claiming this type of facility as being solely within its province. Suffice to say that as long as separate engineering and architectural firms are maintained, there will, with great cause, arise on occasion the conflict of interest argument—each case best to be settled on its own merits and in its own time.

It is my own feeling that nothing is to be gained by claims and counter claims between professions, but that a better course would be to try to find an area of common interest whereby the two allied professions may attack a common enemy in hopes of at least creating an atmosphere of understanding and cooperation. This concept is surely needed, as a continued over emphasis on the differences of opinion can only lead to a general degrading of professions in the eyes of the public. There are no winners in war—only losers.

In order to arrive at some area of common interest, let us briefly analyze the Florida construction scene. In this locality without doubt, the architect is dominant. This area is noted particularly for its beautiful and modern homes, hotels and buildings—a situation which arises naturally as the outcome of the mushrooming growth of communities throughout the state. Only recently has the area recognized the need for high-type roads and expressways and expressway planning, which development will, in the coming years, tend to accentuate the engineering profession on the local scene.

At present, the Florida engineer is commonly what is known as a "shop engineer" whose primary function is

to operate in a subservient position to the architect, designing the electrical, mechanical and structural components of the architect's featured work. The design of projects such as the Florida Turnpike, the Interstate System, comprehensive sewer, water and drainage systems, large jet airports and

industrial complexes—such as the proposed Avonida—City of Parks in Brevard County—will focus greater attention on the engineering firms planning these facilities. These firms will be concerned with the purely engineering projects of considerable scope which, we can all agree, are works which do not normally fall within the interest conflict area.

We will not discuss the so-called architect-engineer who in reality is either an architect with an engineer as his employer or vice versa and who, in reason of his status, is allowed to practice either profession with legal impunity. There are, of course, several other branches of both engineering and architecture but we should be able to proceed to a discussion of the basic facts which contribute to conflict of interest.

The conflict actually stems from only one source. That source which is the cause of the majority of man's woes, is money. If all the engineering and architectural firms were up to their ears in work and prospering, we might witness an office from either side of the fence turning down a client's offer on the basis that it is not as profitable as their own.

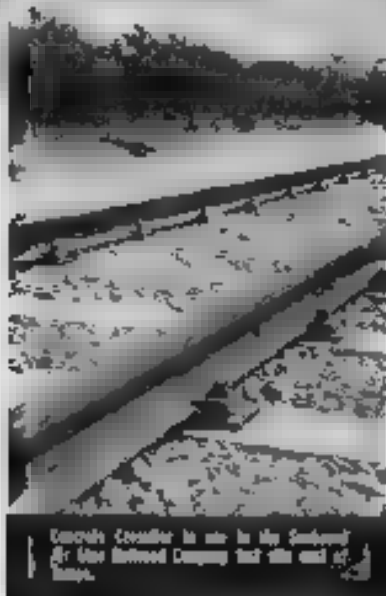
To amplify this point let us assume another thought. Who are the transgressors? Generally speaking, these are the financially poorer members of either profession, low on work at the moment and willing to take on any kind of a job so far as being together for another few pennies. This attitude often leads to a secondary evil—the of fee-cutting—which even ultimately leads to tighter financial conditions for these firms and possible liquidation to cross the proprietary boundary lines. It is obvious that the larger offices, either architectural or engineering are very apt to have the better record with respect to all of these sins.

Who, then, is to blame and how do we correct it? Why is man who he is, and who among us can change him? The economists teach us that the present-day leaders of business are

climbed through the cracks to the

(Continued on Page 20)

Company just 5 to five miles east of Tampa. Florida. Working left to right are S. H. Magee, Director of Engineering Research Association of American Railroads; B. H. Hinchey, Chief Engineer, Southeastern Air Lines; H. H. Hinchey, Chief Engineer, Southeastern Air Lines; and E. H. Hinchey, Chief Engineer of Atlantic Coast Line Railroad Company.



Inclusion of all of America's progressive railroads
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The development of private and concrete structures by American Concrete Construction Corporation is complementary with the Association of American railroads heralds in a bright new era in railroading and a major new industry in the United States.

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FLORIDA DIVISION, TAMPA * SIGNAL MOUNTAIN DIVISION, CHATTANOOGA * TRINITY DIVISION, DALLAS
PENINSULAR DIVISION JACKSON MICHIGAN * VICTOR DIVISION, FREEDONIA, KANSAS

THE FLOOR IS ARCHITECT

Clence Is A Science

18. *Chrysomelidae* (beetles) 10

אשר לא יחיה — כמו ה' אלהינו

I "There should be another truck. By his means that the Church should trust you for if he trusts you then you don't have to wait without him.

2. Do not go to the Chief's office before the morning of 11/11/02. If necessary, you must contact the Chief on your own home phone.

7. Primitivist both stated and stated. This is better than stated and stated in the stated of stated to stated.

4. Keep the conversation general. Talk family, baseball, your favorite interesting things like that. Never talk about the project.

... *News of the Dangle*, *The Dangle* is a favorite device of many artists—is the premise of a huge project with a story line attached to be carried out at some future date. But now watch you do this Stockwell, never run out of the room.

6...Get the template ingested early. This is very important structurally.

CHINESE takes many forms and its structure is not so decorative (sometimes you don't even find) the first interview. Various considerations I know in the public in Chinese that has been going on for decades. Every time there is a payment due the Aosheng, there is always a Tangle attached which requires more work which is more time for which takes up well. This is what

התורה והנבואה The prophetical literature
התורה והנבואה: חלק א

The atmosphere in which this Science of Chinese studies has a direct relationship to the terms of that question, dominant, the Contract. The term of the contract was negotiable. For example, we have the long form of Contract the foreign mode operated of the Large China. It principle of drafting is a five-page document prepared by the respective nation and repeating numerous clauses covered in the General Conditions, but in different language. China earned on it this atmosphere is an extraordinary experience.

Then there is the Short Form—that is, a letter from the Architect, a space for the school principal or superintendent, a space for the teacher, and a space for the principal. This is usually written in one piece on cover of a book of multiples at or the end of a business card.

If you get married today as this one, then the divorce courts are with you and we have really helped you to a back-to-back divorce operation.

Another manner, the Flat Spin of History — a subtle working arrangement of the Great Wheel and its spokes — is as it were a — and a varying number of — depending on the use of the wheel. The present spin has many a better wheel than was in a stick article of the nature.

And finally, the Cost Plus a Fixed Fee. This one is the simplest indicator of the State's key financial and structural relationship under this contractual relationship; the owner pays all costs, direct and indirect plus an amount sufficient for the architect to get out of work until the

we do the greatest things under pressure

With Cady as Preacher, dissolving your faces in despair-
 ing the next in the hour and a half, an outside
 looking, Kilmartin, the at present, I shall not tell
 tell of the wood with present time, dissolving
 looking, dissolving, dissolving, dissolving, dissolving
 looking, dissolving, dissolving, dissolving, dissolving

Woods Loughridge—Boyd
Armenian Colours Wood Preserving Co. Spauldrells
Coop Brothers Ltd Wood Pulp Branch
R. E. Ash & Sons Co. Graham & Co. & Sons Co. — Toronto

THE FLORIDA ARCHITECT

trouble is over. Certainly you are? Nobody lives longer than the cowardly Architect; and he has usually been in Europe, Japan, and even Russia.

As you can see for yourself, the game of *Clarence* will all its facets seem never be dull. So sharpen up your wits and let us coveredtop while a number of Architects of acquaintance show their prowess in this fascinating

SCENE — *Client's home*

CLIENT: This building doesn't send me. I wonder how it would look upside down.

ARCHITECT: I don't rightly know, but why don't you stand on your back.

This proved amusing and entertaining for the client. Happened to be a woman. This would not be a very good retort if the client were a man because of the mess: clattering up the carpet with cigars, pencils, combs, train quillpens, credit cards, baby pictures, etc. etc.

SCENE — *A Sanatorium, quiet-subdued light*

CLIENT: I want to do things right. What I want is healthy building.

This was his only request and the architect, being proficient in the Science of *Clarence*, obliged with one of his best efforts. The building was perfect: its temperature was normal; it was not overwrought; and it had a very good color. A real robust project.

SCENE — *Client's Office. Huge kidney-shaped desk, six phones, intercom*

CLIENT: Why have I seen shown only one solution to this problem?

ARCHITECT: Many sketches were made, but this is the best. We have already evaluated them and discarded

CLIENT: I would have liked to have seen them all. You see, it would have only been evaluating. We have chosen for you and because of our training we are right 95 percent of the time.

CLIENT: I am right 100 percent of the time. I am paying you too.

Now this is unscientific *Clarence*. As you can imagine: carrying on from this point is very hazardous: fraught with perils which have had very little value since

Speaking of *vandalism* how would this go on the old Sullivan Show.

1st Arch: Who was that client? sent you with the other night?

2nd Arch: That was not client: that was my wife.

1st Arch: I didn't know you were married.

2nd Arch: I wasn't. But my contract called for a two-up agreement: taking my fee out in trade or a piece of the business. So that was not a client: that was my wife. I'll wait back to *Clarence*.

SCENE — *Downtown Hotel Room*

CLIENT: You have come the closest to what I want. I had another architect who prepared 32 different solutions for this building and I took them one by one and dropped them into the waste basket.

ARCHITECT (pleased): But — but

CLIENT: You have come the closest. I made up my

mind about this building the other day while sitting in the W. C. having a smoke. I got all my good ideas while sitting in the White Castle. I'm sorry but I just can't

SCENE — *Architect's Office*

ARCHITECT: You see I have partners. You have come the closest, but I don't want my partners to think that this is easy. I don't need a complete set of drawings: want the construction operation to be difficult? To my partners I will be indispensable and I won't have to tie up any money. And if I am kept it confused enough, will end up owning the building.

ADVISE: Don't ever leave the closest — you want even come close.

SCENE — *Architect's Office*

CLIENT: What can I build for a million dollars?

So we designed him a beautiful modern, functional, concrete-covered, reinforced-concrete full-on vault four ft. by ten ft. by twelve ft. It made a magnificent pile — the million dollars that is — until it was all carted away, including the client, by the men in the white coats.

SCENE — *The Architect's Private Office. Inga execution: sleek upholstered chairs, a framed example of the Architect's Best Work strategically placed on the wall facing the Client. The Architect speaks confidentially.*

ARCHITECT: We have taken all due restrictions and included them in the design so that from the rear they were invisible. This gives a pleasing facade to the over-look which takes full advantage of the property and which properly landscaped will save you money.

Notice how subtly the rules outlined previously have been followed: mutual trust and the Architect's office; he has the first word; promise him something; compensation general etcetera.

This is *Clarence* at its finest. Smooth. The Client is happy. He hasn't learned a thing, and the Architect has sold the job, at the same time retaining maneuverability so that the indefatigable continues that results in the drafting room and subsequently in the field can be explained from a number of viewpoints.

But this completely detached approach is not arrived

and error; countless interviews attending the luncheon hour of looking at old Railport shorts, reading the Congressional Record before *Clarence* as a Science can be as masterful, as professional, as interesting, as rewarding as this.

But if you are a little bit of a fool, a little bit of a stupid, don't be discouraged. All is not lost: other courses open to you.

Maybe you can get the client on your side — make him a member of the team. This is sneaky and frowned upon by the purists and should only be used as a last

For the next, the clumsy, a last piece of advice. There is nothing so welcome as a dead-head client. And if you are a little bit of a fool, a little bit of a stupid, you may still be the victor.

And pray to God and be thankful that the owner hasn't discovered that *Clarence* is a Science.

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Robert H. Smith, AIA

"Most valuable to the architect is to have a central place available to him where he can make a complete selection of building materials and equipment from a display."

Paul S. Smith, AIA

Architects International Bureau of Building Products, West Village Shopping Plaza Center, where Broadway Boulevard meets Bluegrass Bay, Miami 32, Fla.

Guard Against Storm-Tide Dangers

By PER BRUUN, Dr. Tech. Sc.,

head, civil engineering, architect
University of Oslo, Norway

On Page 28 of the February issue of *The Florida Architect*, R. A. ROBERT W. SHERRARD presents a very interesting article on some housing developments in the near future. It is not without considerable difficulties to the not too distant future. These developments are located inland, or at least some miles from the seashore. Moving closer to the ocean, the picture may look darker than that presented by Mr. Sherrard because other dangers are added to those already created by otherwise excellent developments, namely the shore erosion and flood tide problems. The latter is the most serious because—unlike the erosion problem—it is only visible to the trained eye. The remarks below are, therefore, contributions to the "hidden" and "sneaky" problem of the danger of floods.

At the annual meeting of the American Shore and Beach Preservation Association at Sarasota, April, 1959, M. LAWRENCE A. FARRER, U. S. Corps of Engineers, Jacksonville District, expressed a well-reasoned opinion on this problem. "Unless engineers and public officials take steps to prevent developments which could be destroyed by hurricane tides and provide protective measures, Florida's bright future may be marred by a number of disasters."

The solution in regard to flooding is very crucial at many coastal areas in Florida where developments are possible as they may sound, have been made at three to five ft. above mean sea level; and where storm tides of 10 ft. or more can be expected. Flooding on the open shore creates not only the problems caused by the rise of water masses above the ground level, but much more, those produced by the distortion as effect of moving water masses in wind and tidal waves.

Areas on the Atlantic as well as on the Gulf Coast of Florida, may be wiped out entirely or suffer heavy damage as the result of any unfortunate combination of abnormal tides and wind. Damage to property may

Severe hurricanes have by-passed Florida for so many years that many have a false sense of security relative to their dangers. As a permanent possibility the worst hurricane damage can come from the tide flooding of coastal areas. Here an expert discusses the possibility as a warning of danger that may lie ahead.

easily be extended to loss of life. The experience from the 1957 Texas hurricane shows that human beings are apt to ignore all advance warnings. The reason for this attitude, which may be said to be a Florida one as expressed by Mr. LAWRENCE A. FARRER, U. S. Weather Bureau, is that it may be sought in the following reasons:

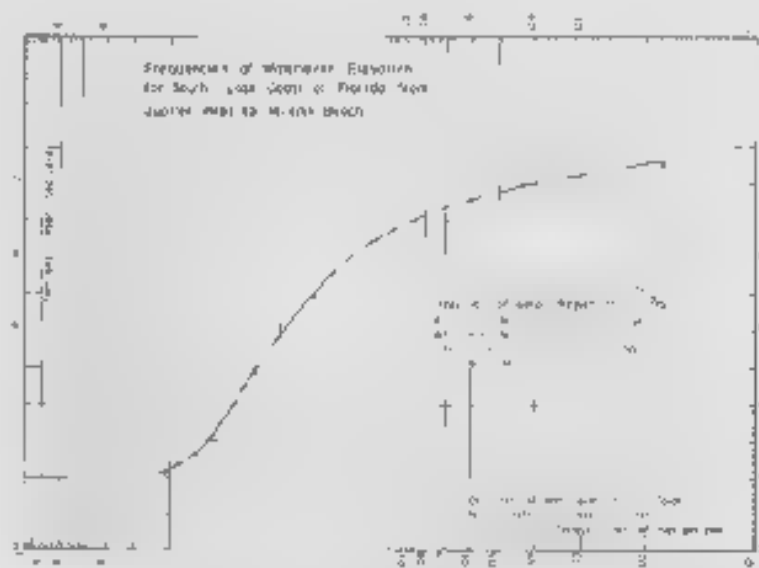
- 1) Some people moving into the coastal areas have had no experience with hurricanes and storms.
- 2) Other people have weathered hurricanes and storms of only slight or moderate intensity

and, never having experienced really severe storm conditions, have been given a false sense of security.

- 3) Within the last 50 years only certain areas have experienced heavy surges and tides as much as 20 ft. above normal tide, but there seems to be no reason why this area should not experience similar tides.

Protection against flooding can only be obtained by having the coastal developments at a certain height above storm tide. This height is a function of the location of the seashore and

(Continued on Page 32)



This chart based on actual observation studies, indicates that abnormally high tides occur more often than most people realize. Such tides, when driven by hurricane velocity winds, could cause great damage unless preventive measures are taken when planning coastal developments.

Message from The President

We've Had The Chicken - Now Let's Try The Egg

By JOHN STETSON, A.A.

The president of any organization, from time to time, finds himself in strange situations. Today he is accused of some minor development—the linkages to the future of his group—confronted with a serious problem developing with little time and the help available to avert a disaster. During the year just passed, may

hday, a pleasant look, and tomorrow listen to the complaints of a member against another member or against another professional. I don't drill existence.

There is the matter of professional dues, inside and outside of the profession. No matter how clearly defined, there are those who will forever find or manufacture the necessity for the rules governing this part of our

problem, every profession in our country is continually fighting the "weak sister" who must use any and all methods to scratch out a living.

Honesty and a unity of purpose supposedly began at home in our formative years. Later, we are exposed to various forms of lower and higher education, and when the "entire" seems sufficiently dense, we are served to the world too often bearing the graces of improper reasoning. A truly ethical person may find himself somewhat like the starving man who, being a considerate person, waited a little too long for his share of the soups of food left to himself and the survivors of his party. Should he profusely laugh those who inherently understand the meaning of ethics against the onslaught of the individual, or should a training toward a deep-seated understanding of the word be instilled in the individual commencing in grammar school?

It seems impossible to comprehend, but recently an architect called another architect's office seeking a set of plans. The latter architect had prepared for one of his clients. The first man explained that he had a client who particularly liked the house in question and wished to copy part of it by obtaining a set of plans that

heaving to go out and measure up the house in question. Perhaps he could then should feel its form that once during he designed had such universal appeal?

Or, there is the plagiarist who appropriates a set of plans from another man's job and presented to those clients in their entirety, changing only the roof line, carefully copying each note and dimension, even the wrong

why the original author of the plans should be licensed at such a thing!

Then there is the pre-World War I member of the A.A. who called to see when the Institute planned to recognize and return to its former status. According to him "back in the good old days it meant something to be a member, and the sooner they throw out these inhuman-complexities and start over the better he'd like it."

Recently we heard that a college professor had indignantly accused the State Board of being dishonest because one of his idols had been forced to take the examinations twice before he passed and, he wasn't a professor of architecture). Wonder if this gentleman has any idea of how this test is—or realizes that some of the State's leading practitioners admit to going before the Board more than once before passing?

These occurrences and more (on many to mention) point up the fact

that it is time the profession set up a well planned program of strict professional and public relations. Too, it is time we broadened our membership

profession. It is time we made types of membership something to strive for. And most important it is time to take a long look at our accomplishments to date, determining just what should be done to assist every member whether very new or time ho-via.

spent each year on organization charts, duties of committees (some of which don't function anyway), and attempting to clarify unclashed work.

Effort toward unification of the entire profession, it would be a difficult professional world. We sorely need organization capable of interesting every practicing architect in planning toward better things to do—all yet with a dues structure low enough to eliminate no one. Our present College of Fellows within the F.A. should not be discarded, certainly—if anything, the qualifications for membership should be raised somewhere between the minimum level and the never-never land there should be a branch of the organization for those members of the profession who, by their standards of practice, have shown their ability to

sensitive to do better in all phases of professional life should always be

Those who serve you on your F.A. A. Board and as your Chapter officers are greatly aware of the need for a direct channel of approach to the little man. He isn't actually weak in stature or ability, really, he is more the forgotten man, passed over or complexities of organization. This isn't peculiar to our profession or to our organization. It could very well be taken in full context from our half dozen other organizations you present has been in contact with these last several years.

We have tried the chicken first, maybe it is time we tried the egg. The egg in this case represent a membership of all practicing professionals united in the concept that this profession of architecture is worth more than a half-hearted effort at better work unification and public appeal.

THE FLORIDA ARCHITECT

Challenge to Statesmanship



Florida Education is Facing a Crisis...

Legislators Can Avert It—If They Will

The College of Architecture and Fine Arts, established in 1925, is now organized with five departments: Architecture, Sculpture, Ceramics, Painting, and Visual Design. It has 100 students enrolled in these departments and 100 students in the College of Fine Arts. The College of Architecture and Fine Arts is the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida.

But it is not the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida. It is the only college of its kind in the State of Florida.

With students in the college come the growth of Florida's culture and the progressive social development of her communities. They are the architects, the builders, the artists, the musicians of tomorrow.

Now, however, the careers of these professions are in jeopardy. The state's cultural development has been delayed.

Present plans to build a new building for the College of Architecture and Fine Arts are being delayed. The state's cultural development has been delayed.

One-third of those qualified for Upper Division Work in Architecture will not be admitted because necessary space and staff are not available — though construction, now our largest industry, will need them.

What is even worse, the Department of Architecture is now in serious danger of losing its accredited standing because of its substandard facilities. The National Architectural Accrediting Board stated in its 1958 inspection report that only the prospect of improvement as a result of the 1957 legislative appropriation of \$1.5-million prevented withdrawal of accreditation. But the money was not released and the 1959 Legislature did not appropriate

the needed funds. Can formation of accreditation by the Board is thus delayed.

The situation of our state and nation has created a crisis in Florida's system of higher education. Loss of professional standing by the College of Architecture and Fine Arts will undoubtedly lessen the stature of the University of Florida as a completely rounded institution of higher learning.

Legislators have the power to avert this crisis in 1961 if an adequate appropriation is approved and funds made available for immediate use. New College facilities can be provided in two years.

THE ILLUSTRATION ABOVE

• This is the architect's drawing of the Gallery-Lecture Hall unit of the building program now planned to maintain the present professional status of the University and to ease the existing grave emergency in the College of Architecture and Fine Arts. It can be completed for use in 1962 if funds for it are appropriated in the 1961 Legislature.



Building "E" houses the College administrative offices, Department of Architecture and the Library.



Typical drafting room (room). Building "E". Architectural education is hindered by shameful plant conditions.



Sculpture class Art Department, in Building "K" - a stark crowded space, bad lighting, poor ventilation.

The College

ABOUT THE COLLEGE Florida State College provides undergraduate instruction for those professions which

the Building of Architecture, Building Construction, Landscape Architecture, Building Construction

the Fine Arts, Painting, Sculpture, Architecture, and the Building of Architecture, Building Construction, Building Construction, Building Construction

In a college so richly equipped, it is all the more surprising that the Building of Architecture, Building Construction, Building Construction, Building Construction

Through the Building of Architecture, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction

ITS PRESENT STATUS Since its inception, the College has grown in enrollment since 1940 until it now

and the Building of Architecture, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction

and the Building of Architecture, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction, Building Construction



Department of Building Construction is in Building "K" - a temporary, war-time structure, but utilized since 1946.

THE FLORIDA ARCHITECT

Now Lives in A Campus Slum

For Ten Years . . . "crowded,
unsafe, depressing, unsanitary . . ."

(d) Accounts for 600 percent of all undergraduate instruction in the entire University.

(e) Is a prime source of trained personnel for industry and professional organizations throughout Florida and throughout. Demand for its graduates constantly exceeds the supply.

EXISTING FACILITIES Since 1949 all College operations have been conducted in temporary wooden buildings, most constructed for wartime use. They are scattered across the campus. They are in poor repair. They are unwholesome. They are inadequate as instructional spaces by any standard. They are truly hazardous.

Here are only a few examples of their inadequacy:

(a) Lack of space is paramount. In drafting studios only 4 sq. ft. per student is available; but universities set 50 as a minimum with 60 as desirable. The College has only 100 sq. ft. of space for only 10 students. In shops made to look like classrooms, 10 sq. ft. of space is available for 20 students. In the machine shop, 10 sq. ft. of space is available for 20 students.

(b) Poor ventilation. Buildings are crowded. They must be used by more than one section thus preventing fully effective air by any system. Use of instructional spaces by different parts of classes requires constant shifting of equipment and supplies wastes time, generates confusion, lowers effectiveness of effort by student and instructor alike.

(c) Lack of facilities curtails activities. No display areas or equipment exist for adequate showing of work or works. Displays of building material samples and accessories must be effectively developed. Space for instruction is important but not the only consideration.

(d) Poor maintenance of buildings. Buildings are in such disrepair that even maintenance of walls and flooring is excessively difficult and costly. Doors are kept open by constant and over-growth on the outside. Heating, ventilation, lighting are all far below minimum desirable levels. Even such instructional equipment as desks, shelving tables, has been used as a substitute for a desk and table.

HAZARD AS WELL AS INCONVENIENCE The character of all the College buildings makes them dangerous to personnel as well as property. Possibilities of structural failures are always present as a result of age.

Also fire is a constant and potentially expensive danger. If the library were destroyed, for example, a huge part of the College books could not be replaced. In addition, nearly 10,000 slides of art and architecture and costly and essential equipment representing investment of nearly \$20,000 could be lost.

This in brief outline suggests the campus slum in which the College of Architecture and Fine Arts has worked for the past ten years. Its continued existence is now a living danger.



Typical faculty office in Building "K". Space per faculty averages only 15 sq. ft., with 20-50 necessary.



Dilapidated space in Building "E" is College only lecture room used by all departments 40 hrs. per week.

The New Building . . . First Vital Step

Pictured here is the first phase of what ultimately will become a completely-developed College, fully adequate to perform its specialized function as a major unit of a great University.

These first building units have been accorded top priority in the University's current priority list, according to Dr. Wayne R. Siz, president. Immediate availability of necessary funds through appropriations by the 1961 Legislature would make possible their completion for use by the opening of the Fall Semester, 1962.

This construction will tremendously aid in solving, but not completely eliminate, the overwhelming burden of inadequacy the College now suffers. These new units will provide 59,000 sq. ft. of net usable area. College operations require 91,677 sq. ft. So a considerable part of its program will still have to be conducted in present temporary quarters.

However, completion of the new buildings will permit admission of qualified students, provide facilities for execution of College activities now entirely lacking, relieve much of the present intolerable over-crowding and confusion, and bring all departments, except Music, into direct contact.

Compared to the advantages which these new buildings will bring to the University and to the people of Florida served by it, expenditures involved are small. As projected, these units will cost an aggregate of \$ 764,400

including all professional fees and contingencies. The cost is based on provision of a gross area of 86,400 sq. ft. at a unit cost of \$ 7 per sq. ft. — a figure which will permit air conditioning of all space and thus make possible the eventual operation of the building in the summer if the necessary in the future.

The three-building first phase of a long-range building program has been planned relative to possible development of the campus to the 1970s. The plan, availability of college facilities and the campus will encourage all students to make full use of its gallery facilities and ultimately the concert hall which hopefully will become a future part of the Music Department.



PHASE I



o Toward A Long - Range Program.

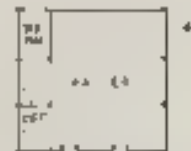


● The bird's-eye perspective above is a view of the proposed new College buildings looking toward 13th Street from a position along Stadium Drive approximately where the larger of the music buildings is located in the plot layout left. The sketch does not show the existing buildings along 13th Street, thus does not fully report how effectively the Gallery-Lecture Hall will form an attractive public entrance to the College from this heavily traveled thoroughfare. The plot layout, left, is only suggestive of how the site may some day be fully developed. Right, near the east end, where the first phase of the College's building program will be located, is the only buildable portion. Now the plot contains six temporary buildings including Grove Hall, an experimental orange grove and many fine old oaks. In addition, two sink holes are present but it is hoped that these can be ultimately developed into attractive water elements of an overall landscape treatment.

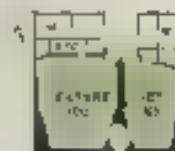
First Phase - Everything but Money

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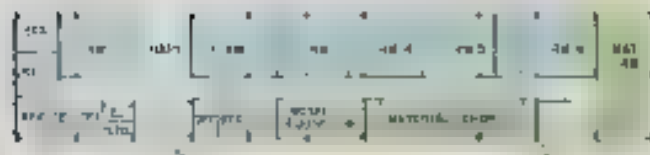
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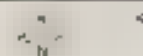
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飛鳥 龍岡 阿部 貞吉



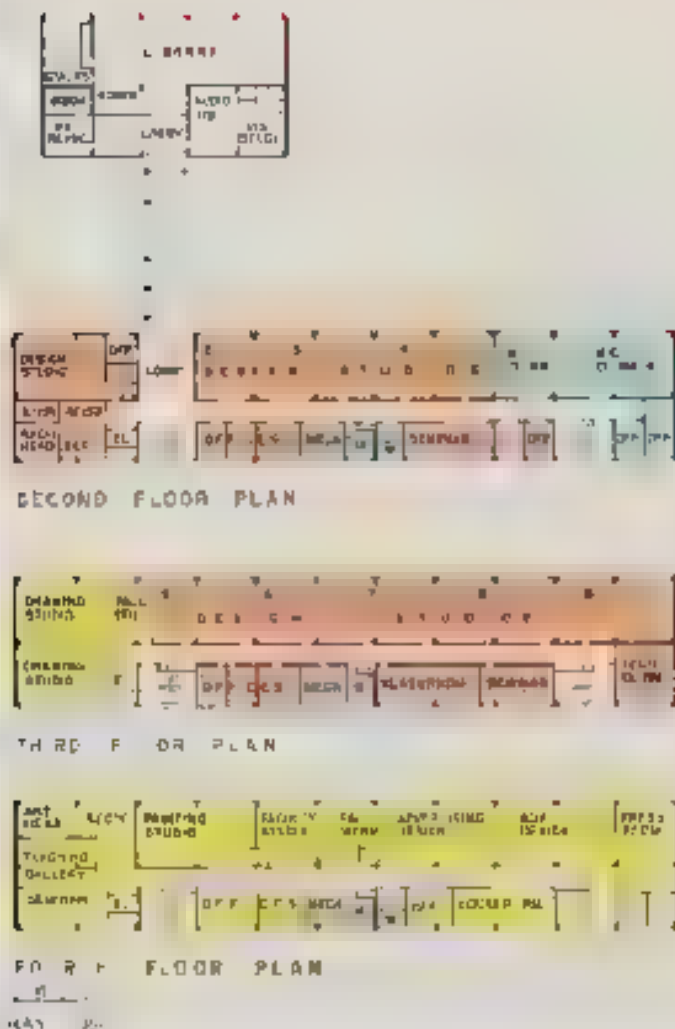
It Provides What Is Needed Now...

• The 55,000 sq. ft. of usable area provided in the new buildings will furnish only 60 per cent of the space needed by the College for its current operations. This means that a considerable part of the College program must still be conducted in present temporary quarters.

Building E (part)	17,313 sq. ft.
Building C	4,352 "
Building X	5,000 "
Building A	9,956 "

This will provide the remaining 40 per cent of the 91,633 sq. ft. of space the College now needs.

• This will not of course eliminate all the hardships under which the College is now living. But it will open to a considerable degree the problem of class scheduling which exists primarily because of present intolerably crowded conditions. By the same token it will undoubtedly result in better performance on the part of both faculty and students. And it will also permit admissions of qualified students now being refused because instructional space is lacking. Finally these new units will largely remove the constant danger of fire damage to a priceless library collection and much costly studio equipment.



Ultimately, growth of the College will necessitate separate buildings for departments of building construction. Under and over as suggested on the tentative plot layout shown on page 22. At that time the three-department layout shown here will be completely utilized by the department of architecture. Meanwhile, very careful study has resulted in the comprehensive layout shown in these plans. Above that, as far as possible, facilities assigned to each College department have been grouped, thus each department grouping has been furnished with faculty offices and work areas, and then non-usable areas — in halls, stair wells and mechanical equipment rooms — have been held to the practical minimum. While also, but the buildings have been oriented so their glass areas face north and south — with both east and west walls of solid construction — thus minimizing the effects of direct solar heat as the conditioning loads. In general, studios occupy the north sides of all floors to provide the benefits of most direct daylighting. This is a hard working design, planned in harmony with building structures on the University campus, but devoid of expensive "fills." The structural framing is such that interior partitions are not load-bearing and thus may be conveniently re-located at future times require events may make desirable.

How Soon Can Florida Catch Up . . ?

The answer to this question depends on how soon the rows of Florida through their legislative representatives, become fully aware of how really far behind they have fallen. Right now, at least from an architectural viewpoint, it is very hard to see any hope for the technical education of their talented youth.

Florida's economic life grows faster than those of her neighbor states. Her population is larger. The needs of her industry are more demanding. Her professional activity in architecture and building is wider than the necessity for trained and talented personnel is stronger.

Because this is so, it is even more deplorable that the shameful conditions under which Florida's College of Architecture and Fine Arts is currently operating have been permitted to continue for so long a time. As a re-

sult, completion of the new building units connected with raising Florida's College to its part way to the goal that at least other Southern states have already reached.

So, at best, it is later than most legislative sessions. But it is not too late to start the new session by the 1961 Legislature. Action to reauthorize the college, disavowed at the 1959 Legislature, action to appropriate the required funds; action to make certain that these funds are immediately made available for use on the basis of a Triple-A-Line priority and action, then, by the State Board of Control, the College administration, the architect and the various contractors to see that this pressing and truly vital activity is kept promptly and as planned.

Anything less would now be too little. And quite possibly too late.



CLEMSON COLLEGE Clemson, So. Carolina. Completed in the fall of 1958, this School of Architecture building, over \$ 500,000 and includes instructional space and facilities for engineering as well as architecture. Architects and Engineers were Leckward Gennep Haylan & McGhee & A. was consulting Architect and Designer.



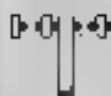
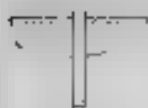
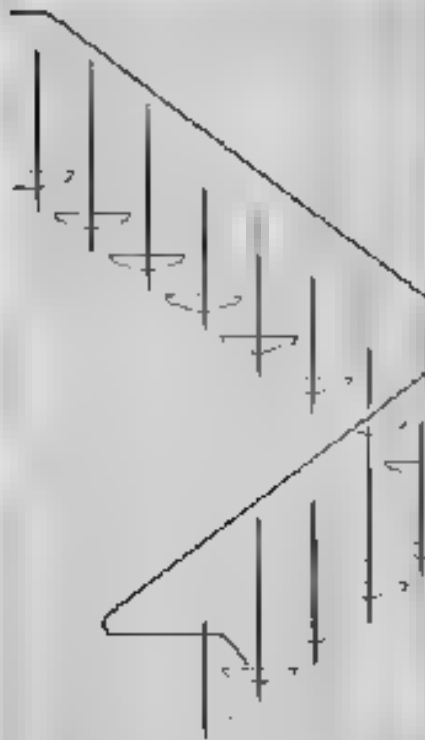
NORTH CAROLINA STATE COLLEGE Raleigh. The School of Design was opened in the remodeled former library as well as that in the new building. Completed at the end of 1955, the new plant cost \$475,000, including equipment and architects fees. F. Carter Williams, AIA, was the Architect with George Mac Smith, AIA, acting as Consulting Architect.



AUBURN UNIVERSITY Auburn, Alabama. Design building completed in August 1953, cost without furnishings, less than \$324,700 and contains 3,069 sq. ft. of space. As a self-contained unit it houses studios of the School of Architecture and the Art Building in the building were Preston Tibble and Thomas H. Montgomery.



GEORGIA INSTITUTE OF TECHNOLOGY Atlanta. The School of Architecture building was completed during the summer of 1952 at a cost exclusive of parking, of \$ 400,000. It can accommodate 125 students and contains a total of 65,854 square feet. Architects were Bushbrynn, Galley and Matteson, members of the School of Architecture faculty.



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ME LK-DA ARCHTCT

Perspective from A New Station Point

By FRANCIS R. WALTON, AIA



In the first of Architectural Record's new series on "The Practice of Architecture," published in February, Mr. Burton himself sketches the image of the architect in a five-page article illustrated by the penitible—and comically distasteful—Alan Davis. Mr. Burton understandably drew his picture from the station point of a public relations consultant, and consequently its details have been developed from this point of view.

It is fair to say that a number of the details of the portrait with quizzical eyes. As Mr. Burton himself says, a professional man's image of himself is quite likely to be different than the image seen by others. And, as he also points out, the image itself tends to change character like, against backgrounds of different conditions, situations and circumstances.

and basis of the Record's series seems to rest on a creative mix—of at least two contrasting impulses. That the profession is now undergoing, or about to undergo, a fundamental and substantial change regardless of background.

At least one central tenet of Mr. Burton's discussion of "The Architect and Public Relations" has become clear: the architect's image is not static.

Here are his comments on specific points:

Speaking of his own impression of the image" on the part of the experienced contact with various parties to the design-construction process.

Excerpt: The lack of image clarity in the public mind is often with a reflection of a lack of clarity what the image should be among relatives themselves.

Comment: Reduced to its least

believe the public, which includes the construction, understands that architects are interested in how things appear and function and how we

do it will be.

To illustrate further his point

in the architectural world, the architect of industrial construction "in which architects believe their image has been lost."

Excerpt: "Package builders have become a recognized part of the economy because they had the ability to design and erect industrial facilities on a basis that made sense."

Comment:

of the package builder is that he can give information on cost, ownership or lease almost at the first interview with the buying client—can assure financing through banks of his own. He is able to project the client's need for space quickly and, at no obligation to the

client into a direct answer available to him.

He can also provide a direct answer to the client's question: "What is the cost of this project?"

and monthly or yearly rentals, too it is therefore usable by industry.

He can also provide a direct answer to the client's question: "What is the cost of this project?"

What the architect could compete with the form of operation and retain

the form of operation and retain

I be a specialist and have available large files of information

He can also provide a direct answer to the client's question: "What is the cost of this project?"

would be given by a package dealer. This would involve analysis of financing and all other features of the project.

2. He might use standard packaged ideas and costs obtained from file data and, therefore, make directly his flexibility through use of these ideas and data.

3. He might have available to him consultants who could speak freely

He can also provide a direct answer to the client's question: "What is the cost of this project?"

material to equate the package dealer's facility in this regard.

Most of the architectural solutions to the package dealer context have been in the first two phases. The third needs exploration by the profession and would call for a much greater range of competition in the profession than has heretofore been available.

In addition to these three methods, architects have found their roles employed by some form of "audience" whether in complete professional capacity or otherwise—and had had, they can render a

(Continued on Page 96)



The huge electric furnace at Florida Rebar Steel Mill in Tampa.

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Perspective

...bital integrity of the individual owner as a businessman and his attitude toward the architect's part have a ... failure of his marriage. This type of work can never completely duplicate ... ethical architectural practitioners must be paid for his exploratory work ... amount of a project. It requires a certain amount of client participation ... of the developer.

Still referring to the package design, Mr. Burson remarked that "the basic problem is that the industrial owner seems to have developed the feeling he is better off when he does business with a single firm that runs his plant.

Excerpt: "Admittedly, this could lead to a format that costs him hundreds of thousands of dollars a in extra handling costs...and architectural elements of an industrial structure represent a minor part of the total cost."

Comment: From the standpoint of industry or business, it is hard to receive of the architectural profession generally presenting itself as expert this sense. As stated, it is that ... step into experts through repeated dealings with a special firm.

...ual, it seems to think of these jobs as being done by specialists who really think like the working force or could think for it. The greatest contribution to the input of the architect would be to consult with design firms or advise with those specialists who live with the business—making such recommendations might appear as the project is developed by the

...Many plant layouts are based on allowing space for ultimate development; and soon, front or later, more intricate operation is visualized.

making the basic point, in which case the architect would have to know what growth the business could expect and what the nature of the ultimate plant development would be. This again is believed to be the trick for a specialist working in the ... appear to be attached to the equipment end of the industry or related in the case of merchandising to store fixtures. Other department spe ... ultimate customer of the it.

...seem fit to ally itself with these people and to utilize their know-how in the project. They are developing their own and, then, to set up specifications by the particular supplier to which ... moved has many architectural firms have adopted this particular practice as well. This covers everything from fixture layout to sign design.

...tional way of working with this type of consultant. Our "Institute" has not developed such a technique for us, now, perhaps, we need to investigate this facet of professional

Mr. Burson referred to the public image of large and successful firms

Excerpt: "...their reputation is grounded as much on sound business principles as that of the central soap manufacturer or television manufacturer. Essentially, they are businessmen whose business is architecture and their major clients and purchasers are never allowed to forget this."

Comment: This appears to be the devil's offering and if we say "Amens" to it, there will be no need for to be known as professional men.

...he public mentions Mr. Burson, looks with suspicion upon the architect who regards himself as an artist.

Excerpt: "...the fact that we come down to the fact that, from the standpoint of public relations, the architect is in a bad voice for profession by building



View toward the southwest from the rear driveway. On the first floor, the open-walled segment behind the main circular structure is partly given over to a reception area. On floors above, the space becomes an open terrace leading from one to the private offices and the elevator lobbies. On the fifth floor, it is glazed in as part of a staff lounge. The grille screen enclosing the circular block is made of ingeniously interlocked precast cement units of a special design exclusively for the building.



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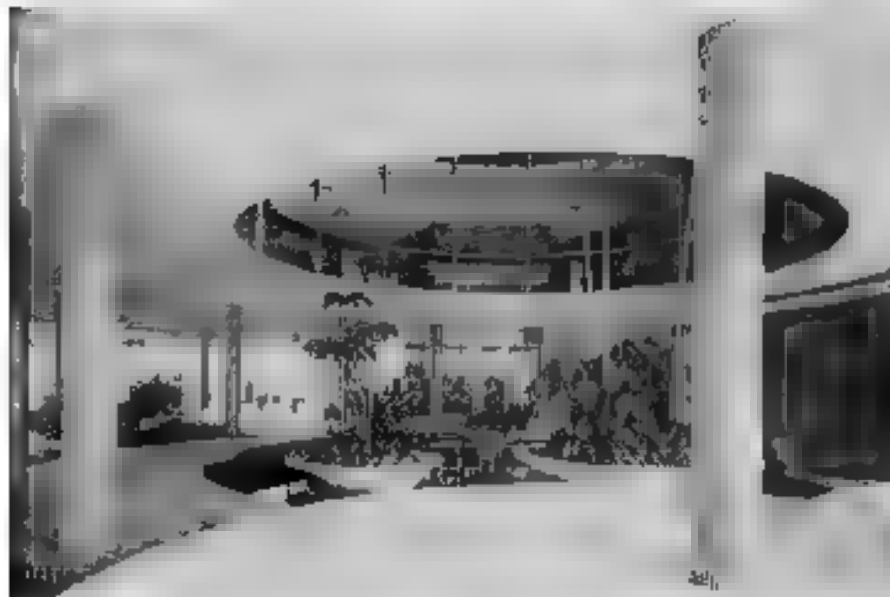
Architect's plan

Architect's plan





101



102

Above, view from the entrance level looking toward the reception area. Note how the glass facing of upper floors around the central well generates an impression of openness, while providing complete privacy from all but visitors. Left, a more distant view of the covered entrance court. Most of the area under the building has been developed as a series of gently ramped walks and roads sharing reflecting pools studded with concrete islands massed with tropical planting.

THE FLORIDA ARCHITECT

Project M-85 Starts to Roll

For some Florida architects have taken the urban pull by its redevelopment. Members of the Florida South Chapter are "square deep" in the absorbing task of redesigning the core of downtown Miami. And before they are through, "The New Wage City Center" will undoubtedly rank equally with civic redevelopment schemes projected by their professional colleagues in such other metropolitan areas as Memphis, Baltimore, Kansas City.

Project M-85, the 1985 comprehensive Miami's re-

planning. PAUL WATT began amassing facts and figures as chief of the newly-constituted Metro Planning

architects begin to take more than a passing interest in what appears to be a timely opportunity to lift the face

The word got at the Chapter's Committee on Community Development more and more architects volunteered their services to aid in giving graphic representation to the plans which Watt's department were shaping. This has culminated in completion of a model which will show to Metro citizens what Downtown Miami will look like 25 years hence.

In addition, the Chapter's committee on Community Development, championed by H. SANFORD KATZ and including LARRY KOSMAN, MARION L. MASHLEY, F.A.I.A., E. FRED ROSSER, and ROBERT LAW WOOD, F.A.I.A., has invited Chapter members to take part in a competition for the sketch design of Metropolitan Miami's Downtown. Each participant will develop a presentation showing three progressive stages of development for the area on the basis of data prepared by the Metro Planning Department. Judgment was scheduled for May 1 at 8 a.m. in a Boardroom; and public presentation of winning designs will be made early in June when the

a-foot model of Miami in 1985 will be completed.

Participation of Chapter members in the M-85 project after these immediate plans have been completed remains partly conjecture, and partly possibility. The profession could play an extremely important role in the realization of the ambitious schemes now underway—and probably no group could be more enthusiastic on this point than the Chapter's Committee on Community Development. Whatever the future outcome, however, current activities have generated a substantial public reaction in favor of architects. In an editorial headed "A Four Months' Gift of Work," the Miami Herald said this about the participation of architects in the large redevelopment project:

Elsewhere, too

In Jacksonville architects have been active in helping to shape the future of their community—even without the overall regional plan that is beginning to take shape for metropolitan Atlanta. As reported in past issues of *The Florida Architect*, committees of the Jacksonville Chapter, ATA, have worked with various elements of the city government in the redevelopment of the waterfront area. Most recently a Chapter member, WILLIAM K. JACOBSON, has proposed a Metropolitan Planning Commission for Jacksonville. His proposal was made as chairman of the Jacksonville Chapter of Commerce Committee on Area Planning before a group of civic leaders. A definite program for a planning commission will be completed shortly as the basis for local enabling legislation.

In Port Landreth, the Bernard County Chapter's Committee on Planning and Zoning has held a

Architects here have donated the equivalent of four months' work to their fellow citizens. In doing so, they have set an example of public service which can help make Greater Miami the kind of city we all want it to be.

The gift came from 2 architectural firms whose senior members belong to the Florida South Chapter of the ATA.

Men from these firms worked 674 hours without pay on the project for modernizing downtown Miami. On a full-time week basis, those 674 hours add up to four months of highly skilled work.

"The ATA group isn't stopping there. To keep interest alive in the movement is a stimulating competition among members to show how a single downtown block can be redeveloped as a model for others."

We particularly like one aspect of the ATA competition: it is to show a unique character for downtown Miami, reflecting the semi-tropical climate and cosmopolitan influences on the city.

"In such ways will Miami regain its rightful claim to world-wide fame."

But in meetings with the City Council relative to the improvement and redevelopment of the downtown business district. No formal program has yet been formulated, but committee chairman ROBERT E. FISHER has proposed that some program of active cooperation with the Port Landreth Planning Department be initiated.

In St. Petersburg, members of the local architects association have been particularly active in offering suggestions relative to area replanning and development to various civic groups and administrative boards. HOWARD F. ALLENBERG has represented the architects' group in a variety of speaking projects; and the architects are enlisted and obtained the support of the St. Petersburg Chamber in advocating application of long-range planning in the solution of current matters involving zoning, area improvement and urban redevelopment projects.

News & Notes

Competition Reminders

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Number of the subject was directly given by p-technique before he entered the maze area; a combination of equipment used as a signal and number of trials at which he quit as a basis for the development of the experimental design. A control group received no reward and another group received a punishment if they completed the maze while listening with the subject and the number of his movements. Thus it can be seen both are important planning

*A competition has been organized by the National Institute for Architectural Research and is approved by the AIA Committee on Competitions. It is open to all registered architects in the U.S.A. Their selection will be made by a jury of architects and architects-in-training. For further details see page 10.

for the following methods of distribution: 75,000 cases of typhoid fever and 4,000 and two others of E. coli. Details of the competition program should be obtained from Marine Life Division, The Rubenstein Co., P.O. Box 129, Little Cuts, New York.

May 16 is the deadline for registration for the Franklin Delano Roosevelt Memorial Competition. Applicants have until a week before the project starts one of the most important of its since it opened last September. The winning design will be obtained from Mr. Philip M. Barnes, Professorial Adviser, Franklin Delano Roosevelt Memorial Competition, 7000 W., 4th St., S.W., Washington 25 D.C.

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 8. *Arbeitsvertrag* (employment contract)
 9. *Arbeitsvertrag* (employment contract)
 10. *Arbeitsvertrag* (employment contract)

the animal golf community has been a welcome member of the club since Mr Williams joined. You plan to join the car meet ing club; you lost by winning Mr Williams about your plans at 1699 Main Ave. S.E. Atlanta 9.

Florida Firms Win Honors In Home Awards Program

As from 4 January we have been able to interview five more who attended at the 1960 tourney as they are now 70 years old or younger. In the 8 x 8 competition only three had severe lameness. They were among the 26 who won award certificates from the committee.

As for the last, it could not be more appropriate. A large design agency, in the custom-built category, the 3rd among all Passengers. I have not seen a & B ever so far from an immediate mention for the design of the



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THE FLORIDA AIR HIGHWAY

been completed. So far, Clark says, "I've seen a lot of things that I don't want in the neighborhood, but as long as the city has a Board and the City Council, I can live with it. If the present Mayor and the city council move toward the Board, we can do the house-cleaning this morning."

A new program, the city council is now working with the Florida Architects' Guild.

Mexican Trip, Anyone?

If you haven't seen Mexico, and want to see the country up and down, a congenial trip is getting together with Clark, E. J. Clark, AIA, 3 South High Street, Jacksonville. He is planning to take his car and go to a gentleman named "E. J. Clark" and see the country. He is also planning to take a group of about 10-15 people and go to Mexico. He is also planning to take a group of about 10-15 people and go to Mexico.

The trip is a 2-week trip, and is going to all the places and is going to be a very high quality trip. It is a very high quality trip, and is going to be a very high quality trip.

A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

Changes

A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

Film Library At U.F.

At the University of Florida, a project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

One of design examples is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

Symposium On Metals

A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City. A project on the way is to be in Mexico City, and to be in Mexico City.

It's time to go.

It's time to go.

It's time to go.

It's time to go.

It's time to go.

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Miami Draftsmen's Club Has Organized Program

By RAY BIGGERSTAFF

Vice President, Miami Drafting Club

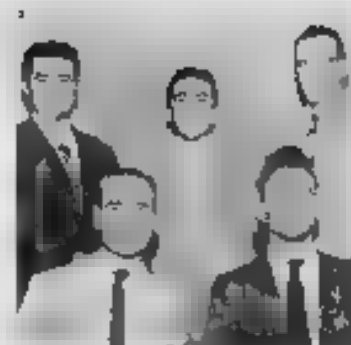
The 1956-57 season of the Draftmen's Club of Miami started with the installation of the new officers at a banquet last October at the Dupont Plaza Center. Dr. GROSSVILLAR, Former Chairman of the Department of Psychology, University of Miami, was the guest speaker. His address was "The Art of Architecture."

There have been many interesting monthly meetings since then. Three members presented a program on "Climatology" of the Americas; the club held a moonlight dance about a month ago; the club is now having a special tour of the furniture center on 40th St. and we were the guests of the Florida Glass and Mirror Co. and United Co. at a dinner in Miami.

The club's education committee arranged courses held at the Dupont Plaza Center and at the University of Miami. The courses are intended as a preparation for candidates taking the Florida State Examinations in Architecture and Engineering, but are helpful to the draftsman who just wants to improve himself. Subjects covered include Office Practice, Architectural History, History of Architectural Building, Construction, Electricity and Plumbing. A Basic Structure Course was completed in 1956 and classes in Advanced Structural Design are now in progress.

The club has a Welfare committee whose members are busy in raising money for a blood bank for the use of its members. The committee is also active as a "clearing house" for architects and engineers looking for draftsmen and for draftsmen seeking employment. The committee has been very successful in its program.

Currently we have a committee studying the problem of the State Architectural Examination. Some of the candidates see the examinations from a different point of view. I hope that this committee can present some worthwhile suggestions on how the examination can be improved.



Responsible for keeping the active program of the Draftsmen's Club moving along the road are these 1956 officers. They are, standing, left to right: Robert A. Murphy, corresponding secretary; Andrew Bodor, treasurer; Robert B. Murphy, secretary and, seated, Wilbert Scholer, president, and Ray Biggerstaff, vice president.

working the problem of the State Architectural Examination. Some of the candidates see the examinations from a different point of view. I hope that this committee can present some worthwhile suggestions on how the examination can be improved.

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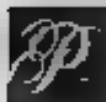
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An Engineer Speaks

Generally, the top cutters in the industry are all of the same breed, a breed short on professional skills on the job.

There is no quick or easy way to become what he is, will not be able to move in the way of financial wealth and community status. In the

Both professions can and should join in a coalition effort to secure better public relations with the world at large. A joint study-and-action group could be organized to develop joint education and an occasional accolade to prominent members of both professions.

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Storm-Tide Dangers . . .

(Continued from Page 37)

hydrographic, as well as meteorological, conditions.

Often the water heights experienced in the past are used as a basis for design. But because of the fact that development in coastal areas is a very recent undertaking, reliable figures are available for a short period only. Statistical analysis of available data is one means of predicting the frequency and height of storm tides.

The illustration is a semi-logarithmic diagram based on actual observations of extreme high tides on the southern coast of Florida between Jupiter Inlet and Miami Beach. The height of high water is plotted along the linear axis and the frequency of occurrence along the logarithmic axis. The frequency is indicated by the average number of days per year the corresponding level is equalled or exceeded. Diagrams such as this, which are useful, in particular, when an extrapolation of the frequency curve beyond the highest recorded level can be justified, are now being worked out in the Coastal Engineering Laboratory for the Florida coasts.

If we assume a hurricane to be effective along 50 to 100 miles of the coastline, an average figure for a particular location might be found by reducing the frequencies on the diagram to one-fifth or two-fifths. Frequency considerations like those above can be of great importance in the determination of the insurance value of real estate in coastal areas. Despite the inaccuracy involved, the available information shows clearly that the possibility of flooding is rather high and, unfortunately, entirely underestimated in Florida.

In planning coastal developments and fills, full advantage should be taken of the existing knowledge of storm tides. Even when a certain development only includes a minor part of a wide area, it is believed that every effort should be made to appraise the situation regarding flood tides; and plans which might contribute to a worsening of the situation should, needless to say, be avoided.

The object of these remarks is only to call attention to the existence of a problem which has to be taken seriously if Florida's future is not to be "marred by a number of disasters."

MAY, 1960

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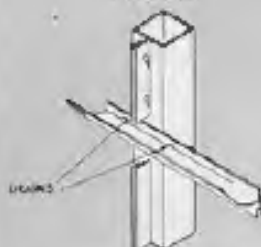
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Let's Stop Fighting - and Work Together

Many years ago a mining engineer turned administrator became interested in the contradictory complexities which characterized existing regulations covering the construction and equipment of buildings. Upon the reasoning that requirements for human health and safety were pretty much the same the country over, he logically concluded that a single, well-conceived set of building regulations could furnish the basic standards of technical performance needed effectively to meet these requirements anywhere.

The man was HERBERT C. HOOVER. And the "Hoover Code" which resulted from his initiative—though not achieving the complete national acceptance he hoped for—has been of incalculable value as a guide to code simplification and improved construction practices.

Today there is an equally vital need for another program of research and development. This exists in the field of professional relations—specifically the relations between those who call themselves architects and those who regard themselves as professional engineers. These relations are currently notable for nothing so much as an exquisite confusion. This situation appears to exist, in more or less virulent form, in every one of our 50 states. Thus it has become a matter of national concern.

Because this is so, we believe the time has come for the situation to be openly recognized and acted on nationally as well as regionally. The character of the situation itself suggests the need for action toward eliminating the confusion which has created it; and action also toward the establishment of some basic code of competency and conduct to which both engineers and architects can subscribe.

This undertaking will be neither simple nor easy. And it cannot be accomplished at all except by the continuing exercise of patience, sincere cooperation, open-minded tolerance and perseverance on the part of both professional groups. Many of the difficulties are obvious—and more obviously difficult of resolution since they involve many intangible areas of professional attitudes and activities. A dense fog of conflicting interpretation, personal conviction and professional ambition is swirling around such matters as definitions, organizational entities, educational requirements, economic status, administrative operations—even changing customs and emerging techniques.

Somehow the fog must be dissipated. Somehow, architects and engineers working together must find the right road to the solution of what is becoming an increasingly grave problem.

The road may even have to be built anew on a foundation of solid analysis and fair-minded agreement. It may well lead to a completely new concept of professional service and to new forms of organization and operating procedures. Many thoughtful members of both professional groups are convinced that the space age has brought much more than weather satellites or moon-travel projects. They sense changes taking place in the technical, economic and social patterns with which we have been living; and to them it is conceivable that "architectural practice" and "professional engineering"—as we have long understood the terms—may shortly be replaced by new types of neo-professional entities offering a vastly widened range of integrated technical services.

The point here is not to forecast any particular solution to this problem of professional relations. It is sufficient now to recognize that the problem exists—and, recognizing it, to take immediate and decisive steps toward its ultimate and mutually satisfactory solution.—ROGER W. SHERMAN, AIA.

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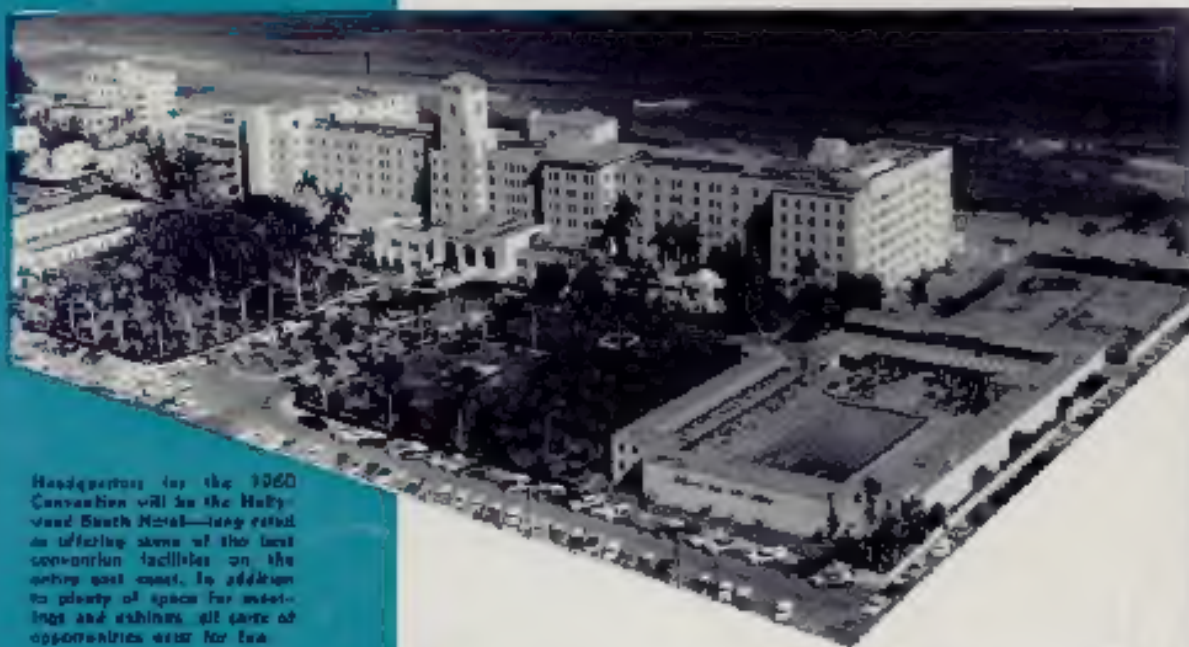
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FAA

... The first Convention of the new decade — which some are already calling "The Sizzling Sixties" — will be at Hollywood in November. The Broward County Chapter will be the host, and members are already at work developing the theme "Architecture for Our Climate" into a program which promises to be both provocative and unusual. ... It's not too early to plan for the 1960 FAA Convention right now. There's a good chance you'll be invited to participate as well as to attend. ...



Headquarters for the 1960 Convention will be the Hollywood Beach Hotel—long noted as offering some of the best convention facilities on the entire east coast. In addition to plenty of space for meetings and exhibits, all sorts of opportunities exist for tea.

46th ANNUAL FAA CONVENTION

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